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ABSTRACT

The focus of this guide for program development in the language arts is on the learner rather than on the teacher or on learning materials. Contents include brief descriptions of the curriculum design, methodology, materials, and evaluation; a discussion of the state department of public instruction guidelines for comprehensive planning; an extensive outline of the learning experiences in language, literature, and composition for kindergarten through grade twelve; a list of source books for teachers of English/language arts; and a bibliography with books listed under the categories of curriculum and methodology, grammar, writing, reading and literature, and evaluation. (JM)

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A RESOURCE GUIDE FOR PROGRAM DEVELOPMENT: 'LEARNING EXPERIENCES' IN ENGLISH/LANGUAGE ARTS, K-12

NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION

DIVISION OF LANGUAGES

NOVEMBER, 1974

CS 201 914

EDITOR'S NOTE

PROFESSIONAL PEOPLE WHO WORK IN THE AREA OF ENGLISH/LANGUAGE ARTS ARE ACCUTELY AWARE OF THE IMPACT WHICH LANGUAGE HAS ON THE SHAPING OF HUMAN RELATIONSHIPS AND ATTITUDES. IT IS, THEREFORE, IMPERATIVE THAT WE BEGIN THE TASK OF ELIMINATING DISCRIMINATION THROUGH NON-DISCRIMINATORY LANGUAGE USE.

THE NARRATIVE SECTIONS OF THIS RESOURCE GUIDE HAVE BEEN WRITTEN WITH AN ATTEMPT TO BE SENSITIVE TO THE TRADITIONAL MALE ORIENTATION OF ENGLISH, AS WELL AS THE NEED TO EMPHASIZE THE EQUAL SEPARATION OF BOYS AND GIRLS BY THE USE OF "HE OR SHE," "HIM OR HER," OR "THEY." SOME OF THE LEARNING EXPERIENCES, HOWEVER, ARE WRITTEN IN THE OLD STYLE, IMPERSONAL MASCULINE. WE WISH TO CALL ATTENTION TO THE FACT THAT THESE SECTIONS EVENTUALLY WILL BE REVISED TO ELIMINATE THE EXCLUSIVE USE OF MASCULINE PRONOUN REFERENCES.

TABLE OF CONTENTS

INTRODUCTION

CURRICULUM I

METHODOLOGY . . . . . II - III

MATERIALS III

EVALUATION . . . . . III - IV

SDPI GUIDELINES FOR COMPREHENSIVE PLANNING . . . . . I - IV

LEARNING EXPERIENCES

K-3 1-7
4-6 8-13
7-9 14-18
10-12 19-23

HELPFUL SOURCE BOOKS FOR TEACHERS OF ENGLISH/LANGUAGE ARTS 24

BIBLIOGRAPHY

CURRICULUM AND METHODOLOGY 25
GRAMMAR 26
WRITING 27
READING AND LITERATURE 28
EVALUATION 29

INTRODUCTION

"Learning Experiences" describes the content of an English/Language Arts program for schools, in the sense of focusing upon what the learner will do as he or she studies language, literature, and composition, K-12. Any local education agency can adapt "Learning Experiences" to fit various curriculum models, since the emphasis is upon the learner, rather than upon a specific, formally structured curriculum per se. The purpose of "Learning Experiences" is to suggest what students will learn about English/Language Arts, as a result of their immersion in any type of sound instructional program. Although "Learning Experiences" does not narratively and specifically describe course offerings for English/Language Arts, it does, we believe, objectively define the content of a good program.

CURRICULUM

With the primary emphasis upon the learner, a unit will design a curriculum based upon the needs and interests of students; therefore, there is no specific curriculum design that the Division of Languages especially recommends or endorses above others. Almost any curriculum design will be effective, as long as the learner is the primary consideration in the planning process. The learner should have ample opportunities to make a significant input into the plan and implementation of his or her learning experience even as the plan relates to curriculum design. In curriculum planning, attention should be given to what specific courses will be offered (required and elective) for what specific time durations, to materials and equipment, and to specific approaches to instruction. Regardless of the curriculum design and the numbers of required courses, all students should have learning experiences in the basic components of English/Language Arts: language, literature, media, and composition. Consultants from the Division of Languages will be available to assist units as they explore alternative curriculum designs, materials and equipment, and approaches to instruction. The pervasive emphasis is upon a learner-centered program in English/Language Arts, rather than upon a teacher-centered or materials-centered program. No learner should be excluded from English/Language Arts experiences in language, literature, and composition; however, the courses, materials and equipment, and the approaches to instruction should give consideration to the range of differences students manifest in backgrounds, aptitudes, abilities, learning rates, and special interests. Either heterogenous or homogeneous grouping can be a workable model in giving such consideration. The ultimate criterion to determine the success of any curriculum design is the extent to which students themselves achieve and feel successful.

II

METHODOLOGY

Any curriculum design will likely fail, from the learner's point of view, if it is devoid of exciting, inquiry teaching, in which students are actively involved in the processes of their learning experiences. Research clearly indicates that the teacher who is warm, accepting, caring, and responsive to students is the teacher who generates the most student achievement in his or her classes. To facilitate students' learning of the processes and the structure of the discipline of English/Language Arts, at developmental stages K-12, will be the attitude and the posture of successful teachers. Necessarily, teachers must create learning environments in the classrooms, which communicate to students the importance of language learning. Students' total immersion in a language arts environment requires that classrooms contain a wide variety of books, newspapers, magazines, A-V materials and equipment, and samples of student work. As Marshall McLuhan suggests, it is the medium, or learning environment, that communicates the real message to students; therefore, the classroom should manifest a reading, writing, speaking, and listening atmosphere.

Inquiry as a basic mode of teacher-student interaction is recommended as a sound approach to teaching the process and structure of language arts. The teacher asking and probing, rather than telling, is the teacher who stimulates thinking and who encourages students to behave as professionals within the discipline of language arts. An activity centered language arts program, taking advantage of the natural kinesthetic quality of adolescents, will generally be a successful program. Students must be physically involved - as well as intellectually and emotionally involved - in their learning experiences. Strategies to produce the specific learnings contained in "Learning Experiences" should be informed by the principle that students <u>learn</u> what they <u>do</u>. Therefore, strategies should be designed to

involve students physically, in a variety of ways, in their learning activities. Creative dramatics (role playing and simulations), oral activities (individual and group reports and presentations), listening and note-taking, reading, and writing are components of any sound instructional program in language arts. Methodology should include creative strategies for engaging students actively in each of these components.

MATERIALS

Certainly, a unit should take advantage of the multiple English/Language Arts adoptions on the North Carolina list. Multiple adoptions facilitate varieties in curriculum design and approaches to instruction. But textbooks should not provide the sole content in a realistic English/Language Arts program. What will students continue to read upon leaving school? Obviously, not textbooks. Frequent use of newspapers, magazines and paperback books is recommended for a sound program in English/Language Arts. These materials can be used in smooth integration with the content area. The discipline of English/Language Arts should be taught through the media of real-world journalism (newspapers and magazines and television). Strategies for teaching should include an emphasis on these materials, as well as on textbooks and related materials.

EVALUATION

Is the traditional system of grading the most educationally useful system of evaluation? A unit should ask this question and arrive at some honest answers to it. Perhaps the answer, for a given unit, might be "yes;" however, alternative grading systems should be considered. Particularly, consideration should be given to written evaluations (periodically sent to parents and kept on file for future use with

colleges and employers); the contract system (both whole class and individual); the mastery approach (what students will learn, how they will be tested, what the criteria are for different proficiency levels); and pass-fail (for some courses in English/Language Arts). Perhaps a variety of grading and reporting systems ought to be tried and tested in an on-going way. No system is pure; each has its advantages and disadvantages. No issue in education is more controversial than the evaluation issue. As a guiding rule, any evaluation system should show evidence of student achievement, or lack of it, in such a positive way that students are constantly challenged to excel. Teachers should be encouraged, insofar as it is practical and possible, to experiment with a variety of grading schemes.

STATE DEPARTMENT OF PUBLIC INSTRUCTION GUIDELINES

FOR COMPREHENSIVE PLANNING

In light of the SDPI's ultimate criterion in a comprehensive planning process, which is the "evaluation of significant progress toward attainment of priority objectives," "Learning Experiences" can serve as a guide for a local unit's designing a sound English/Language Arts program, K-12. It can inform all relevant school personnel as they develop a comprehensive educational plan. This plan entails analyzing their English/Language Arts program, contributing to the formulation of a mission statement for their entire system, writing continuing objectives, assessing their needs, writing specific objectives (indicating benchmarks of pupil performance), establishing priorities, developing strategies, determining budget, and evaluating their overall program.

Let's examine each phase of the comprehensive plan, with emphasis upon "Learning Experiences."

A. Situation Analysis

By focusing upon student learning in English/Language Arts, "Learning Experiences" can provide a base upon which a local unit can analyze its situation in terms of the constraints, problems, beliefs, strengths and weaknesses which pertain to student learning. A unit can make a determination as to the extent to which students are progressing according to what "Learning Experiences" indicates as desirable language learning, K-12. The unit also can decide what language experiences students presently have, and what experiences they might have, in the light of "Learning Experiences." The accompanying checklist is the instrument which should provide the most helpful guide to a unit's analyzing its situation.

B. Mission Statement

As relevant personnel prepare to make a contribution to the unit's mission statement, regarding English/Language Arts, K-12, "Learning Experiences" can be an aid in identifying the extent to which language learning is a part of the unit's continuing purpose. By examining what language experiences students might have, the writers of a mission statement can give broad attention to the Language Arts component of their entire program.

C. Continuing Objectives

"Learning Experiences" can be a source for a unit in attempting to identify principle areas of concern in English/Language Arts, K-12, relative to writing the goals of the unit.

D. Assessment of Needs

By examining suggestions about what students will learn in English/Language Arts, K-12, as specifically stated in "Learning Experiences," a unit can make judgments as to the specific language learning that it desires for students. Perhaps "Learning Experiences" might inform a unit about the status of language learning in its schools and about needs that are presently not being met. The accompanying checklist should be invaluable here, also.

E. Specific Objectives

Since "Learning Experiences" specifies what students will learn, it should be an invaluable guide to a unit writing specific objectives, relative to English/Language Arts. "Learning Experiences" can help a unit determine what will be learned by students in English/Language Arts. "Learning Experiences" offers suggestions for specific objectives for language learning, based upon the unit's statements of continuing objectives, or the broad goals toward which a unit will strive. Attention here must be given to how

much students will learn and how the learning will be measured. By using "Learning Experiences" as a source of specific learnings, a unit can select which ones it is committed to (and perhaps add some others); next, the unit can decide what are the acceptable levels of student performance, relative to the language learning, and how the levels of performance will be measured.

F. Priorities

"Learning Experiences," by cataloguing language learning for students, should supply relevant personnel with sufficient support to enable them to influence the administrative unit's commitment to language learning as a top priority.

G. Strategies

By denoting specific items of language learning in "Learning Experiences," relevant personnel can devise creative strategies to implement experiences for students in English/Language Arts. "Learning Experiences" says what students will learn, in very specific terms; it is the responsibility of a unit to devise the means and strategies by which students will learn. "Learning Experiences," however, does suggest strategies to be employed; these should provide a beginning for creative school personnel, as they devise more comprehensive and detailed strategies, based upon the interests and the life-spaces of students.

H. Budget

"Learning Experiences" can give direction to a unit as it plans its budget for English/Language Arts. By this stage, "Learning Experiences" should have aided those concerned with English/Language Arts in influencing a unit's commitment to language learning as a top priority. Here, personnel must be concerned with costs of implementing a sound program in English/Language Arts. What support services, personnel, equipment, materials, and other resources are necessary to create a sound program based upon whatever

guidance "Learning Experiences" was able to give? Also, the accompanying checklist will aid units in determining the budget requirements for a sound English/Language Arts program.

I. Evaluation

Only after determining what students must learn in English/Language Arts, can a unit devise an evaluation system. Evaluation of a program should be continuous; "Learning Experiences" can be a source for a unit to use in establishing additional priorities and revising its language learning experiences for students. Continuous improvement of student learning in English/Language Arts will become a reality only to the extent to which a unit periodically evaluates and revises its program in an on-going way.

"Learning Experiences," then, along with the accompanying checklist, can inform a unit's efforts in every planning phase, relative to the State Department's new guidelines for comprehensive planning of a sound instructional program.

LANGUAGE

The learner

- listens to and uses the sounds of the alphabet in reading, writing, and speaking
- listens to simple rhymes and rhythms
- hears initial and final consonants in words; consonant digraphs in words; consonant blends in words
- hears inflected endings in words
- hears, sees, and uses short and long vowels, vowel digraphs, and diphthongs
- hears and uses words that differ in initial consonants, final consonants, and vowel sounds
- identifies silent letters in words
- uses phonetic principles in reading, writing, and speaking
- uses word families in reading, writing, and speaking
- hears syllables and accents in words
- sees his talking written down
- listens to and writes the sounds of the phonetic alphabet

The learner

- hears and sees similarities and differences in the sounds and corresponding spelling patterns of letters
- notices the configuration of words
- uses prefixes, initial and final consonants, consonant digraphs, consonant blends; vowels, vowel digraphs, and diphthongs in spelling
- recognizes compound words and contractions
- uses silent e rule, vowel digraph rule, soft e rule, ending consonant rule, ending vowel rule, y changed to i rule in spelling

LITERATURE

The learner

- tells, hears, and dramatizes stories of r and imagined experiences
- talks about the relationships among event story and the sequence of events in a sto
- classifies stories with similar plots (e. happy endings, marvelous adventure, reali adventure, natural, supernatural)
- looks at picture books, TV, films, filmst and hears recordings of selections studie
- hears, reads, and talks about folk tales, fairy tales, fables, modern stories, narr poems, dramas

The learner

- imitates and dramatizes fictional charact translated into familiar and original exp
- identifies characters in narrative stori poems by verbal, pictorial, and dramatic presentations
- participates in play with costumes and pr associated with characters in selections
- classifies characters in a variety of sel (e.g., villains, heroes, supporting chara

The learner

- talks about the relationship between plot characters and the kinds of settings in w they are likely to occur
- classifies settings in a variety of selec (e.g., supernatural or mysterious, desert or mechanical, pastoral or natural landsc

K-12 LEARNING EXPERIENCES

(K-3)

LITERATURE

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d imagined experiences
lks about the relationships among events in a
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ppy endings, marvelous adventure, realistic
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y are likely to occur
assifies settings in a variety of selections
g., supernatural or mysterious, desert, urban
mechanical, pastoral or natural landscapes)

COMPOSITION

The learner

- responds to questions such as "What are you going to tell about?" "What was this story about?"
- listens as the teacher talks or reads stories
- tells the main ideas and pertinent details of personal experiences and stories from TV and books
- expresses ideas in sentences or in parts of sentences which are appropriate in context
- copies simple sentences written by the teacher
- uses varying sentence structures
- uses qualifying words and phrases
- composes original sentences
- dramatizes stories that have clearly defined parts
- tells how a familiar story begins and how it ends without telling the whole story
- predicts the sequence of events in a story from the developing sequence as the story is read to him
- dictates stories and begins to keep on the topic
- begins to stay on the subject when he talks and writes
- copies short compositions which have been composed by his group
- arranges ideas in time sequences
- states cause and effect relationships using the word <u>because</u>
- distinguishes right from left, morning from afternoon, extent of distances
- develops planned sequences that derive from time or space relations

LANGUAGE

- uses understandings of derivational and inflectional affixes in spelling
- divides syllables between double consonants
- divides syllables before consonants when a single consonant is between vowels
- uses the le syllabication rule
- recognizes that every syllable must contain a vowel
- uses the dictionary as an aid in syllabication and accent

The learner

- looks at handwritten and printed materials
- uses large brushes, paints of various kinds, and large sheets of paper in any way that he wishes and for beginning writing
- writes in manuscript with attention to legibility
- uses appropriate materials for manuscript writing
- writes in cursive when ready to do so with attention to legibility

The learner

- listens for and uses words and sentences that stand for objects, ideas, relationships
- uses the dictionary to determine the structural and lexical meanings of words as symbols
- defines words by illustrations, dramatizations, verbalization
- categorizes words with similar meanings
- classifies words by moving from simple to more complex
- identifies non-members of meaning classes
- uses some words that are general in meaning and some that are specific
- arranges words from small, specific meaning classes to large, general meaning classes
- matches simple synonyms; determines and selects words with opposite meanings; selects meanings for suitable homonyms

LITERATURE

The learner

- participates in impromptu dialogues with classmate and teacher, taking roles from common experiences
- participates in skits, puppet show, mime
- dramatizes narrative poems and fiction

The learner

- looks at TV, films, filmstrips, and hears recordings of narrative poetry and fictio

The learner

- hears, composes, and performs chants, rit games, songs, and dances emphasizing rhyt and tonal patterns
- talks about the effects of ideas and emot in lyric poetry

The learner

- responds to verbal and pictorial descript that evoke feelings of joy, sadness, fear attraction, repulsion . . . .
- recognizes that simple ideas and emotions be associated with sentences and words (e denotation, connotation, symbolism, image
- imitates and composes original scenes wit words, sentences, pictures, music, mime

The learner

- dramatizes metaphors and idiomatic expres
- makes up metaphoric descriptions of emoti feelings, and states of condition
- hears and responds to strongly marked rhy patterns of sounds, and clear, strong rhy

LITERATURE

arner

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smate and teacher, taking roles from
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arner

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ings, and states of condition
s and responds to strongly marked rhythms,
erns of sounds, and clear, strong rhymes

COMPOSITION

. makes a simple outline
. draws conclusions from relationships among ideas
. limits a topic
. organizes ideas around a plot or theme in paragraph form

The learner

. listens as the teacher reads poetry and stories
. selects a poem or a story to be read by the teacher
. recites favorite poems
. creates and tells stories
. dramatizes favorite stories
. pantomimes a story as another child reads it
. acts alone or with others in some common activity
. dictates letters
. helps compose a group friendly letter
. writes letters independently
. composes simple letters of invitation, request, thanks
. makes simple reports based on pictures and easy reading materials
. reports on observations
. formulates questions for which answers will be sought
. composes answers to questions
. engages in spontaneous conversation
. engages in informal discussions or definite subjects
. makes simple introductions
. writes a simple narrative independently

The learner

. tells personal experiences to the class
. talks about what a peer loves, fears, worries about . . . .

- uses synonyms, antonyms, and homonyms in determining members and non-members of meaning classes
- uses words that express special feelings or attitudes
- uses denotative definitions in writing and speaking

The learner

- uses picture dictionaries to find meanings of words
- learns the letters of the alphabet in sequence
- makes picture dictionaries
- uses beginners' dictionaries
- uses advanced dictionaries
- uses glossaries when needed
- alphabetizes to the third letter

The letter

- uses standard patterns of English in many activities
- practices situations that require appropriateness of language, using informal and formal language in a variety of situations which depend on different speakers, subjects, audiences, occasions, times, and places

The learner

- talks about the ways in which animals, bees, porpoises, etc., communicate
- acts out, reads about, and writes about how smoke signals, semaphores, codes, and secret languages relate to communication
- uses different tones of voice and volumes which indicate different behavior
- role plays situations using facial expressions and body movements to indicate behavior that accompanies speech

- identifies and talks about similarities among members of a group
- identifies and talks about dissimilarities among members of a group
- listens to and begins to tell stories that present common characteristics of persons in a variety of situations
- talks about how behavior of characters in stories is like his own behavior
- reads and talks about stories that deal with everyday situations and the kinds of people who live in them
- hears, reads, and talks about stories of people who do unusual things, who have unusual characteristics, or who live in unusual places; talks about how these people are like or unlike people he knows
- reads and talks about stories that emphasize abstract characteristics of people
- tells stories of his own making, either from experience or imagination, that show attributes of a person

The learner

- examines ordinary objects and describes them in detail, using his own language patterns
- observes changing conditions, discusses and describes each step in the change, and at the end of the observation makes summary statements
- applies as many sensory approaches as are appropriate to describe common objects in his environment that are unfamiliar to him
- distinguishes between fact and imagination through hearing imaginative and factual material and establishing facts through observation
- creates an imaginative story from observations
- observes and reports observations through the selection of pertinent details and the use of appropriate language

LANGUAGE

The learner

- listens to the varieties of language of his classmates and teacher
- listens to literature rich in dialects
- talks about the varieties of language in spoken English
- listens to varieties of language shared by members of a homogeneous speech community

COMPOSITION

- reads widely in fictional and factual materials
- dramatizes situations in everyday life
- listens for sounds that are often ignored
- looks carefully at and talks about big things that are commonplace
- feels and talks about ordinary objects
- smells or tastes objects and talks about the experiences
- role plays real and imagined persons in planned situations
- reviews an activity soon after completion to determine reasons for the results
- plans an activity through anticipating a situation and determining needs
- predicts outcomes of stories through consideration of known conditions
- reads stories and sees dramas about people who lived long ago
- interprets situations in pictures to provoke questions and formulate explanations of his own experiences
- examines a happening in relation to previously determined criteria and talks about or writes about a statement of needs for change
- plans an activity through a discussion of probable circumstances related to its accomplishment
- predicts outcomes of stories, experiments, or behaviors through analysis and reflection about what is known
- talks about why a story or poem makes him feel happy, sad, gay, or playful by looking at the language
- role plays, showing through language and behavior how he feels
- participates in impromptu dramatizations
- pantomimes a reasonably probable situation

COMPOSITION

- reads stories presenting well-delineated characters and talks about their feelings and appearances
- participates in spontaneous dialogues
- dramatizes stories, real incidents, and fictional incidents
- selects reading material to support his own interests
- browses among books in the classroom and library
- uses reference materials

The learner

- physically demonstrates verbs
- illustrates adjectives and adverbs through examples and physical demonstrations
- names objects and categories of objects common in everyday experiences
- uses words whose sounds suggest meaning
- talks about double meanings of words
- listens to stories about animals and nature which illustrate personification and creates similes for common objects
- plays games comparing familiar objects
- tells stories about objects, giving them human qualities
- uses words that have literal meanings
- hears, reads, and talks about ordinary words used in unusual ways
- listens to the sounds of language for the affect they have in creating feelings
- uses metaphors deliberately
- uses concrete words to indicate abstract ideas
- describes the same object to create favorable reactions and unfavorable reactions
- lists "happy" words and talks about what they might describe
- reads stories, noting how some words affect his feelings

- listens to and reads rhyming words whose sounds are related to their meaning
- tells or writes stories and experiences to inform or to entertain
- identifies the kinds of information and language that various situations require
- uses context and the dictionary to determine the literal meanings of words
- begins to talk about connotative meanings of words

The learner

- talks to small groups of his peers in formal and informal situations
- responds to direct and immediate feedback from an audience
- communicates with a face-to-face audience and audiences removed in time and space
- maintains his role when he becomes a member of a group organized for a specific purpose
- selects a story for the teacher to read; retells the story in connected discourse
- dictates a story for the teacher to write; reads the story to the class
- writes a story and reads it to the class
- listens to the way the teacher reads sentences from a printed page
- maintains a single role in a single communication

The learner

- controls his voice at the end of statements and questions
- enunciates clearly
- varies pitch, stress, and juncture to increase the accuracy of meaning in oral language
- modulates his voice to convey a variety of meanings

COMPOSITION

- uses capital and small letters as required in his own writing
- spells correctly simple words frequently used and seeks aid in spelling unfamiliar words
- begins to use correct form in written work
- uses the preferred form for the present and past tenses of irregular verbs
- uses commas correctly in dates, addresses, salutations, and closings of simple letters
- uses good margins
- uses titles or headings on his paper
- uses periods, commas, question marks, and apostrophes as needed in his own writing
- idents for paragraphs
- uses reference material to verify spelling

LANGUAGE

The learner

- identifies assonance and consonance as patterns of sounds
- identifies levels of pitch as patterns of sounds
- identifies patterns of stress as patterns of sounds
- uses levels of pitch, patterns of stress, and different kinds of juncture
- identifies and uses alliteration as a pattern of sound
- uses principles of accent
- uses the phonetic alphabet in several different dictionaries

The learner

- uses rules that final consonants may be doubled before adding an ending, e may be dropped before an ending, y changed to i before an ending, f may be changed to v before an ending is added
- attacks spelling problems individually
- uses the rule that when two consonants come between two vowels, the syllable division usually comes between the two consonants (exceptions include consonant blends or cosonant digraphs)

The learner

- evaluates his own handwriting and uses models when needed
- reads, talks, and writes about different writing systems - picture systems, hieroglyphics, syllable script - and materials used in writing these systems

LITERATURE

The learner

- tells and hears familiar and original sto with the narrative pattern of romance
- reads romances and talks about the recurr aspects of the narrative pattern of roman marvelous adventures, the testing of a yo hero, his winning of wealth, power, or wi supernatural, unrealistic, idealistic eve
- tells and hears original stories with the narrative pattern of comedy
- reads comedies and talks about the recurr aspects of the narrative pattern of comed numerous adventures in a natural world, realistic though unexpected events, the triumph of a young society over an older blocking society, usually ending in marri or a festivity
- hears and reads dramas, folk tales, myths fables, modern stories, narrative poetry
- talks and writes about the distinctions b the narrative patterns of comedy and roma (e.g., the emphasis upon the natural in c supernatural in romance)

The learner

- talks about recurrent character types of romance as representations of moral oppos good and evil, innocence and corruption, pure hero and heroine, the monster or vil often a demonic agent, and subsidiary cha who explicitly support or oppose the hero the mood of the narrative

(4-6)

LITERATURE

rner

s and hears familiar and original stories
the narrative pattern of romance
s romances and talks about the recurrent
cts of the narrative pattern of romance -
elous adventures, the testing of a young
, his winning of wealth, power, or wisdom;
rnatural, unrealistic, idealistic events
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., the emphasis upon the natural in comedy,
rnatural in romance)

rner

s about recurrent character types of
nce as representations of moral opposites -
and evil, innocence and corruption, the
hero and heroine, the monster or villain,
a demonic agent, and subsidiary characters
explicitly support or oppose the hero or
nood of the narrative

COMPOSITION

The learner

- indicates time and space relationships to give accuracy to meaning
- describes or explains cause-effect relationships and follows a cause-effect relationship to a logical conclusion
- identifies similarities between referents and chooses those similarities most pertinent to the comparison
- writes a simple outline to show a sequence of main ideas and the relationships of supporting ideas
- defines words by selecting the major category to which a referent belongs and by identifying its distinguishing characteristics
- identifies characteristics of two or more objects or incidents and compares them
- compiles evidence and draws conclusions or makes generalizations
- makes a simple outline of a story or activity to identify those ideas that are related and suitable for development into a paragraph
- combines simple sentences by modification and coordination to show appropriate relationships
- chooses a topic, derives a subject from it, and states the position by which he will support the subject
- derives many subjects from the same topic composes topic sentences to establish varied approaches to the same subject
- analyzes topic sentences to determine what the composition will contain
- analyzes sequence in the development of the main ideas of the composition

LANGUAGE

- reads, talks, and writes about the American Indian picture writing system and the materials used for writing
- compares American Indian picture writing with the English phonetic alphabet
- reads, talks, and writes about the Cherokee Indian alphabet and the materials used for writing
- compares the Cherokee Indian alphabet with the English phonetic alphabet
- reads and talks about the Sumerian cuneiform and Egyptian hieroglyphics systems of writing and the materials used for writing them
- compares Sumerian cuneiform and Egyptian hieroglyphics systems of writing with the English phonetic alphabet

The learner

- reads and writes symbols that have clear cut referents that refer to generalizations, that refer to states or conditions, and that refer to abstractions
- talks about how static, lexical meanings of words and symbols can be changed by people who use them
- categorizes words as members of meaning classes
- categorizes words in a range from specific classes
- defines words within their verbal or written context
- uses the dictionary as an aid to definition of words within verbal or written context
- defines words by experiences that he brings to the words
- defines words as class, category, or genus to which they belong and by characteristics of the word or as differentia which distinguish them from other words in the same class listed
- reads and composes examples of literal and figurative language

LITERATURE

- reads comedies and talks about the typica character of comedy as the protagonist, often a young, innocent or self-deprecati hero opposed by characters who support th comic mood as clowns or question it as "realists;" as in romance the hero often a pure heroine, but usually through the w of a tricky servant or the unexpected dispensation of an older, benevolent figu
- writes about, draws, and dramatizes the typical characters of comedy and romance
- talks about methods of characterization - dialogue, action, commentary
- talks and writes about the relationships between characters and actions

The learner

- talks about the relationships of the narr pattern and character types of romance to kinds of settings in which they are likel to occur
- reads romances and talks about the typica settings of romance as often characterize the exotic, mysterious, or marvelous, establishing a world in which natural law are suspended, objects and events organiz about the opposing forces of good and evi and the elements of nature and society in with supernatural meaning
- talks about the relationship of the narra pattern and character types of comedy to kinds of settings in which they are likel to occur
- reads comedies and discusses the typical settings of comedy, often characterized b opposites of nature and society, the orga and the mechanical, and a context of a mo realistic and common world in which the supernatural has little or no role
- writes about, draws, dramatizes, and crea the typical settings in comedy and romanc

LITERATURE

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COMPOSITION

. talks about the significance of the parts of various types of compositions to the development of the total composition
. uses appropriate transitional words or phrases to express relationships

The learner

. reads fables, legends, and ballads and talks about similarities among them; talks about differences in the forms by which each is presented
. creates stories and decides whether they can be most appropriately presented as a fable, legend, ballad, or some other form
. writes fables, legends, and ballads
. writes scripts which he dramatizes
. writes various kinds of reports using appropriate form
. phrases questions to guide factual writing about various situations
. makes reports on specific readings or observations
. writes business and personal letters using appropriate form
. experiments with the use of nouns and verbs that take the place of numerous adjectives and adverbs
. uses words and combinations of words that create varying impressions about the same objects
. writes tall tales and anecdotes, paying particular attention to the rising action
. writes narratives based on real and vicarious experiences
. writes reports of meetings with particular attention to form, to accuracy, and to the sequence of occurrences
. makes records of his own behavior
. creates descriptive images

. uses positive and negative connotations

The learner

. reads and talks about how current dictionaries are compiled
. reads and talks about the history of early dictionaries and talks about their relationship to current dictionaries

The learner

. reads and talks about the relationships of the speaker, subject, audience, time, and place of utterance as environmental factors affecting language usage
. reads and talks about the differences in speech and writing - 1) writing cannot include intonation, facial expressions, the self-explanatory situation or environment; 2) an audience is not present in writing although we usually write to an audience; 3) writing is more permanent than speech and, in this permanent form, can be more carefully edited than speech
. reads, talks, and writes about how the sound system, the syntax, and meanings of words tend to be changed over a period of time from place to place by people who use the language (or as the environment changes)
. talks about how linguistic behavior is influenced by the geographical region in which one lives, by the time in which one lives, by the community in which one lives, by the education which one has, by the ways in which one makes a living . . . .

The learner

. uses the dictionary to determine temporal varieties in the English language by the use of the label obs (obsolete) and archaic
. alphabetizes to the fourth letter

The learner

. continues to participate in impromptu dia skits, puppet shows, mime
. writes dialogues for scenes presenting original experiences
. continues to dramatize narrative poems an fiction heard, read, and studies
. talks about certain aspects of drama - dialogue, soliloquy, dramatic narration, gesture and action
. composes and presents plays
. talks about certain aspects of theatrical production - sets, properties, the stage (amphitheater, proscenium, arena . . .)

The learner

. looks at TV, films, filmstrips, and hears recordings of narrative poetry and fictio
. talks about and writes about causality in plot and elements of time and space in narrative poetry and fiction - forshadowi flashback . . . .

The learner

. hears, reads, and studies lyric poems
. reads and composes lyric poems
. talks about patterns of sound - alliterat assonance, consonance, euphony, cacophony and simple rhyme
. talks about and imitates various stanzaic rhyme, patterns, repetition, and refrain

The learner

. talks about and describes themes presente in pictures, mime, and dramatic scenes
. identifies and talks about simple themati patterns or categories in literature
. illustrates themes in literary works with pictures, music, and dramatizations

LITERATURE

-10-

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COMPOSITION

The learner

. reads much fiction and talks about the behavior of characters in relation to the way such characters would probably behave in real life
. dramatizes situations in everyday life that require identification with and portrayal of characters different from himself
. reads many stories in which individuals deal with common problems and talks about reasons for agreeing or disagreeing with the solutions
. reads and talks about stories of people in distant times and places and identifies characteristics that are similar to those of present-day people
. relates stories of living people who show similar characteristics of people who lived long ago
. writes about similarities in feelings of people from different cultures
. discusses ways in which people show that they are persons with unique characteristics
. writes character descriptions that show common and unique characteristics of an individual
. reads widely in biographies and novels and talks about the behavior of the characters
. dramatizes incidents in history, paying particular attention to how historical figures probably behaved and why they behaved as they did
. dramatizes incidents pertinent to his current concerns and lets the class comment on their agreement or disagreement with his dramatization
. reads widely in literature about people different from him

LANGUAGE

- uses current dictionaries as an aid in spelling, pronunciation, syllabication, accent, structure of words, meanings, source of synonyms and antonyms, grammatical labels, etymology

The learner

- identifies the speech production organs - resonators, vibrators, bellows, and articulators
- talks about the functions of the speech production organs in producing speech
- identifies the voiced and voiceless sounds of English
- talks about how spoken and written language affect communication
- role plays the features that accompany spoken language - snores, snorts, whispers, gestures . . . .
- reads and talks about how linguistic behavior such as throatiness and nasality affect communication
- talks about how the basic shapes of individual letters such as differences in handwriting and in printing affect communication
- reads and talks about the theories of the development of speech as communication - "bow-wow," "pooh-pooh," "ding-dong," gesture

The learner

- hears and reads literature, sees pictures, films, and filmstrips, sing songs, and listens to language samples of countries in the Indo-European language family
- traces the etymology of words with the teacher and hears and reads stories of the history of words
- reads and talks about the branches of the Germanic language family, including the Western (Flemish, Dutch, Frisian, English, German), Eastern (Gothic), and Northern (Danish, Swedish, Norwegian)

LITERATURE

- talks about and writes elements of syntax and vocabulary that evoke general ideas emotions
- talks about and writes certain aspects of diction - general-specific; abstract-conc sensory-nonsensory - noting their relatio to the central theme or mood of the literary work

The learner

- participates in reading, in role playing skits, satiric imitations, and charades, presenting the relationships among the su the audience, and the author
- hears, reads, and composes stories and po presenting the relationships among the au the subject, and the audience
- hears and reads dramatic monologues and d
- talks about and portrays the concept of t person in dramatic monologues and dialogu

The learner

- participates in dances, dramatizations, and choral readings
- reads and composes stories and poems, emphasizing metaphorical language, rhythm and sounds
- talks about the effects of metaphorical language, rhythms, and sounds
- responds to , talks about, and uses metap language - symbolism, irony, denotation, connotation; simple comparisons - simile, metaphor, patterns of imagery (aural, vis patterns of rhythm (regular recurrence of syllable arrangements in poetry), pattern sounds (end and internal rhyme); stanzaic couplet and quatrain; alliteration, conso assonance, cacaphony, euphony in narrativ poetry and fiction, lyric poetry, and dra

LITERATURE

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unds (end and internal rhyme); stanzaic form -
uplet and quatrain; alliteration, consonance,
sonance, cacaphony, euphony in narrative
etry and fiction, lyric poetry, and drama

COMPOSITION

The learner

- relates his behavior to that of other times and places through identifying similar and dissimilar elements in the two
- makes reasonable predictions about actual or fictional behavior through an analysis of antecedents of the behavior
- experiments with new sensory experiences after carefully analyzing familiar sensory experiences and compares the new ones with them
- reads widely in areas and materials of his own choice
- writes imaginative stories based upon fact
- dramatizes incidents from biographies of outstanding people
- dramatizes or writes about the behavior of people before present-day conveniences were developed
- listens to, reads silently, and talks about stories or films to experience identification with characters
- observes and talks about real situations involving people to determine their feelings and motives
- observes pantomimes presented by students and interprets the feelings of the characters
- talks about reasons for the conclusions of stories and suggests variations
- reads dialogue aloud from short stories or novels and interprets the characters with voice and actions
- analyzes movies or TV programs to determine the feelings and motives of the characters

The learner

- determines meanings of words through an analysis of context
- chooses from a dictionary appropriate meanings of words for the context in which they are used
- experiments with word choices to find the best word

- hears and reads literature of the periods in the development of the English language
- hears and sees samples of the language of Old English, Middle English, and Modern English
- looks for words from various periods that are still in use today

The learner

- identifies the three major dialect regions of the United States - Northern, Midland, Southern - and locates them on maps and globes
- reads and hears literature with dialects of the major dialect regions of the United States
- identifies the similarities and differences in dialects of speakers from the three major dialect regions of the United States (phonetic, morphological, syntactic variations)
- reads, talks, and writes about where English speaking people outside the United States are located
- identifies the similarities and differences in dialects of English speaking people outside the United States - phonetic, morphological, syntactic variations

COMPOSITION

- analyzes in stories and poems the author's choice of words to give a desired meaning
- talks about the sounds of language to convey feelings or ideas in stories and poems
- writes compositions in which exact terminology and/or figurative language is used
- distinguishes between abstract and concrete language
- analyzes personal reactions to words to determine connotative meanings
- talks about the effectiveness of figurative language in well-written literature
- distinguishes between abstract and concrete language
- writes sentences using similes and metaphors
- talks about the appropriateness of figures of speech in writing for various purposes
- identifies metaphorical language and personification in literature and in advertisement
- writes to create a mood or a single impression using metaphorical language
- creates similes or metaphors which extend into images or symbols

The learner

- assumes a variety of roles in relation to the same message and audience
- analyzes his own writing to determine points at which he is out of his assumed role
- assumes the roles of characters who are caught up in similar situations; analyzes his roles for consistency
- tells the same story or incident from different points of view and in different tones
- experiments in description with points of view related to space

- reads selected material to determine the tone and point of view of the author and how the author established tone and point of view; re-writes the same material from different points of view
- makes distinctions among presentations of a subject to a face-to-face audience, a familiar audience not present, and an unknown audience
- experiments with the effect of varying combinations of audiences, occasions, messages, and role of speaker in relation to purpose
- reviews the entire composition for appropriateness for his selected purpose, for his audience, and for his role as composer

The learner

- interprets meaning and portrays emotion through speech
- uses pronunciation guides from a dictionary
- phrases language to arrange for pauses and emphases at places needed to increase meaning
- uses pitch, stress, and juncture effectively
- uses capitals as needed in his own writing
- uses periods, question marks, commas, quotation marks, colons, etc., as needed in his own writing
- formulates generalizations about the uses of capitals and punctuation marks through an analysis of instances of use with which he is familiar
- checks spelling independently
- uses reference materials for new or unusual words, for punctuation marks, and capitals

LANGUAGE

The learner

- continues to identify and use alliteration as a pattern of sound; assonance and consonance as patterns of sounds; intonation patterns - stress, pitch, juncture - as patterns of sounds

The learner

- uses knowledge of the sound system and writing system of the English language to determine regularities and irregularities in the sound system and writing system of the language; applies the results to the understanding of the relationships between pronunciation rules and spelling rules

The learner

- does research on the history of writing - Greek development of alphabet writing; Roman borrowings from the Greeks; Anglo-Saxon runes; adaptation of Latin alphabet to Old English borrowings
- compares systems of writing of different cultures with the English phonetic alphabet
- does research on and talks about the history of printing and the influence of printing on conformity in language

The learner

- talks and writes about the conventional nature of symbols and the changing nature of referents
- talks and writes about the dependence of words and sentences upon time, place, people, and situations for their meanings
- talks and writes about how words will shift in meaning as a result of their denotative and connotative meanings

LITERATURE

The learner

- tells and hears familiar and original sto with the narrative pattern of tragedy
- reads tragedies and discusses the recurre aspects of the narrative pattern of trage the central character's movement from freedom to bondage, upsetting of some law or fate by the hero's initial actions and its reestablishment through his suffering the tragic movement toward death and excl from society, sacrifice, and the isolatio the hero
- discusses and writes about the distinctio between the narrative patterns of tragedy and comedy (e.g., the emphasis on evil fa affirmation of moral and social laws and destiny in tragedy; the emphasis on good fortune, unexpected luck, human ingenuity in comedy)
- hears, reads, and studies dramas, narrati poems, folk tales, myths, fables, short stories, novels
- tells and hears familiar and original sto with the narrative pattern of irony
- reads ironies and discusses the recurrent aspects of the narrative pattern of irony the parody of inversion of the elements o narrative pattern of romance, the unheroi character on the pointless quest, his los freedom, and meaningless suffering
- discusses and writes about the distinctio between the narrative patterns of irony a tragedy (e.g., the emphasis on meaningle suffering and the degradation of mankind in irony; the emphasis on the affirmative aspects of human suffering, the reconcili of humanity to suffering by including it some higher destiny, moral or social law, the elevation of mankind in tragedy)

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LITERATURE

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COMPOSITION

The learner

- uses a thesis sentence to direct the expectations of his audience
- tests the unity and completeness of content by considering the implications of the thesis statement
- discusses the relationships among title, thesis sentence, and content
- refines a thesis statement as he limits and organizes content
- uses pronouns, adverbs, and connectives to provide transition between sentences
- continues to use the skill of identifying and using appropriate introductory and concluding sentences and paragraphs
- pays attention to unity and coherence in paragraphs
- identifies introductory portions of stories and essays
- discusses the functions of introductory sentences and paragraphs in specific selections
- identifies and evaluates the introductory portion of his own and his peer's oral and written compositions
- makes and uses a simple outline as part of the composing process
- writes paragraphs and short compositions that provide practice in choosing appropriate methods of developing various kinds of topic sentences
- chooses a title that is appropriate

The learner

- writes answers to essay examination questions, developing unified, coherent paragraphs
- composes definitions in good form, aware of the two elements - classification and differentia

- reads, talks, and writes about semantic change as concerned with the difference in range between the old and new meanings of words - generalization, specialization; the difference in status between old and new meanings - pejoration and amelioration
- reads, talks, and writes about taboo words, euphemisms, slang, jargon, vogue words, the "in" language of students . . . .
- uses metaphors, similes, and personification as useful communication devices

The learner

- reads and talks about the work of early American lexicographers
- uses current dictionaries as aids in spelling, pronunciation, syllabication, accent, structure, meaning, source of synonyms, and antonyms, usage, labels (colloquialism, dialect, slang, obsolete, archaic), grammatical labels
- studies modern dictionaries and how they are compiled to determine: 1) differences among them, 2) what makes a good dictionary, 3) the real purpose of dictionaries, 4) the work of a lexicographer

The learner

- reads, talks, and writes about the dimensions of usage - 1) the range from speech to writing; 2) the range from informality to formality; 3) the range from one region to another; 4) the range from one period in time to another; 5) the range from standard English to non-standard English
- continues to use the relationships of speaker, subject, audience, time, and place of utterance to the appropriateness of language

- discusses and writes about the decreasing power of action and the stature of the h in the romantic, comic, tragic, ironic narrative patterns

The learner

- writes, draws, and dramatizes the typical characters of tragedy as the protagonist often flawed yet admirable, who is decei by himself or by his antagonist (some la fate, a human agent who comprehends that fate); as the subsidiary characters who support the tragic mood as victims or qu it - as in comedy - as "realists"
- discusses and writes about the ways in wh certain actions are related to the charac and his motives
- discusses the typical characters of irony inversions or opposites of those in roma
- writes about, draws, and dramatizes the typical characters of irony as the ineff anti-hero, the anti-feminine heroin, the triumphant villain, and subsidiary charac who, by their ambiguity, support the mood of irony
- writes about, draws, and dramatizes the character types in the four narrative patterns, indicating reflections of a cul concept of the hero and his antagonist (e.g., Achilles, Perseus, Hercules, Tom J Huckleberry Finn, Henry Fleming)
- sees films, filmstrips, dramatic producti on stage and television and hears recordi of works studied
- discusses how a force, external condition or character trait may function as a char (e.g., destiny, social conditions, a psychological trait like introversion, se pity, sense of honor . . .)

LITERATURE

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COMPOSITION

- organizes and gives directions, orally and in writing, that are explicit and concise
- discusses the significance of myths and legends
- discusses the implied meanings of fables and their appeal to the imagination and creates fables, myths, or legends
- creates short fiction in various forms that provide for audience response
- expresses ideas and feelings in short personal prose and poetry
- develops with a small group short dramatizations based on myths, folk tales, or fables that he has read or created
- creates narrative poems, dramatizations, or stories based on his own peer's experiences
- creates, individually and with a small group, dramatizations, stories, ballads, choral readings, and pantomimes that explore problems and situations relevant to himself and his peers, although they may involve persons distant in place, time, age, and beliefs
- writes or tells legends, myths, or folk-tales in a different genre
- continues to use skill in controlling the tone of informal letters for specific purposes
- folds letters appropriately and addresses envelopes using an acceptable format
- writes specific details for narrative and descriptive writing
- experiments with language and works out his own way of expressing feelings about himself and his reactions to experiences
- writes a precis
- writes stories, essays, and articles in an attempt to influence action or attitudes
- speaks to an audience of his peers

The learner

- talks about how the production of language is different from individual to individual
- uses the understanding of linguistic and paralinguistic behavior in other areas of the English program particularly in oral composition, dramatization, role playing, oral reading, choral reading

The learner

- hears and reads literature of the Modern English period
- reads, talks and writes about some of the historical and cultural influences that contributed to the processes of change in the language of the Old English period - the Teutonic conquest, Christianizing of Britain, the Viking age, settlement of the Danes in English . . . .
- reads, talks, and writes about some of the historical and cultural influences that contributed to the processes of change in the language of the Middle English period - Norman Conquest, 100 Years War, Peasants Revolt, Black Death, invention of the printing press . . . .
- reads, talks, and writes about some of the historical and cultural influences that have contributed to the processes of change in the language of the Modern English period - improved means of transportation and communication; growth of social consciousness; scientific, industrial, technological development; world wars . . . .
- uses the information at his disposal to read, talk, and write about the future development of the English language
- identifies some of the similarities and differences in the language of the Old, Middle, and Modern English periods

The learner

- writes about, draws, and dramatizes the settings of tragedy (contrasted with that comedy), often characterized by the articulation of the world and events with some law, fate, or divine order momentari upset and then reestablished; the context usually a social order - a court, a city, a state represented by the tragic hero as leader or scapegoat, which reflects the organizing concepts of form, balance, and equilibrium transcending the individual
- relates the narrative patterns and charac types of irony to the kinds of settings which they are likely to occur by verbal, pictorial and dramatic representations of settings in works studied
- develops the concept of recurrent setting of irony (contrasted with that of tragedy often characterized by the sense of chaos sterility, informed by the irrational and ambiguous, and set in the context of a static, meaningless world of unidealized existence, meaningless bondage, and the triumph of demonic and inhuman forces
- discusses and writes about the narrative patterns and character types of the four narrative patterns and the kinds of setti in which they are likely to occur
- discusses and writes about how the settin is a reflection of a culture's conception the world

The learner

- reads, produces, and presents one-act pla or parts of one-act plays with the narrat pattern of tragedy
- reads, produces, and presents plays with narrative pattern of irony

LITERATURE

-16-

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lumph of demonic and inhuman forces
scusses and writes about the narrative
tterns and character types of the four
rrative patterns and the kinds of settings
which they are likely to occur
scusses and writes about how the setting
a reflection of a culture's conception of
world

earner

ds, produces, and presents one-act plays
parts of one-act plays with the narrative
ttern of tragedy
ds, produces, and presents plays with the
rrative pattern of irony

COMPOSITION

The learner

- shares with his peers thoughts and experiences that are significant to him
- reads about and discusses real and fictional persons in situations that reveal both their universal and their unique characteristics
- discusses and writes about similarities and differences in situations, characters, and reactions to experiences

The learner

- seeks and integrates information from a variety of sources
- acknowledges sources of information and uses the information accurately and with integrity
- reads, discusses, and writes imaginative stories that involve historical character conflicts in other cultures and situations or scenes that are far from his experiential world
- compares and contrasts "distant" characters, conflicts, and situations with those of his world
- discusses and writes about real and fictional characters, supporting his inferences and generalizations by citing the person's words and actions
- improvises in short dramatizations words and actions to reveal his interpretation of historical and fictional events and characterizations
- assumes a role quite different from his natural one in writing and short dramatizations
- creates characters increasingly different from himself in short dramatizations, in short stories, and in monologues and essays

LANGUAGE

The learner

- locates the dialect regions within the major dialect regions of the United States
- hears and reads literature rich in dialects of the various dialect regions
- identifies the similarities and differences in dialects of the dialect regions within the major dialect regions of the United States - phonetic, morphological, syntactic variations
- hears, reads, and writes about the dialects of North Carolina
- reads, talks, and writes about cultural and geographical influences that bring about both conformity and polarity in dialects in North Carolina
- reads, writes, and talks about the phonetic, morphological, and syntactic similarities and differences in the dialects of North Carolina
- studies and uses the methods of field workers involved in dialect study

LITERATURE

- discusses and writes about certain aspe of drama - scene and act divisions, prol epilogue, dramatic development (expositi rising action, climax, falling action, reversal)
- discusses the manipulation of time and s as a convention of drama
- uses the aspects of drama as he produces dramas
- discusses and writes about relationships among the author, characters, and the au in drama

The learner

- tells and hears stories and poems with t narrative pattern of tragedy
- discusses the concept of the narrative p of view - first-person, third-person, participating or omniscient narrator
- tells and hears stories and poems with t narrative pattern of irony
- discusses and uses the elements of narra poetry and fiction (causality in plot; foreshadowing, flashback, and other devi for manipulating time and space; point o view . . .)

The learner

- hears, reads, and composes lyric poetry
- reads, discusses, and writes about and u patterns of sounds - alliteration, assona consonance, euphony, cacophony, and simp rhyme; rhythms (accented and unaccented syllables)
- discusses and composes stanzaic forms - rhyme patterns, repetition, and refrain
- uses stanzaic forms - rhyme patterns rep refrain, blank verse, variations of rhym (approximate, internal, and end rhyme) - creating lyric poems

LITERATURE

iscusses and writes about certain aspects
f drama - scene and act divisions, prologue,
ilogue, dramatic development (exposition,
sing action, climax, falling action,
versal)
iscusses the manipulation of time and space
a convention of drama
es the aspects of drama as he produces
amas
iscusses and writes about relationships
ong the author, characters, and the audience
drama

earner

lls and hears stories and poems with the
rrative pattern of tragedy
iscusses the concept of the narrative point
view - first-person, third-person,
rticipating or omniscient narrator
lls and hears stories and poems with the
rrative pattern of irony
iscusses and uses the elements of narrative
etry and fiction (causality in plot;
reshadowing, flashback, and other devices
r manipulating time and space; point of
ew . . .)

earner

ars, reads, and composes lyric poetry
ads, discusses, and writes about and uses
tterns of sounds - alliteration, assonance,
nsonance, euphony, cacophony, and simple
yme; rhythms (accented and unaccented
llables)
iscusses and composes stanzaic forms -
yme patterns, repetition, and refrain
es stanzaic forms - rhyme patterns repetition,
frain, blank verse, variations of rhyme
pproximate, internal, and end rhyme) - in
eating lyric poems

COMPOSITION

. makes generalizations and draws inferences in structured and unstructured situations and explains or supports such statements with appropriate specifics
. responds to tragic, comic, and ironic elements in real and fictional situations and talks about situations and the characters involved in terms of the universal and unique aspects of human experience

The learner

. uses his knowledge of denotation, connotation, and sound in choosing words to convey his meaning
. reads, talks, and writes, paying attention to subtle differences in meanings of near synonyms
. uses a dictionary and other references to check his understanding and use of words
. discusses and uses figurative language as a means of expressing ideas concisely and forcefully
. recreates in speech or writing what he felt, what he heard, what he saw, what he smelled, and what tensions were within him during various kinds of experiences
. discusses certain fables and legends as an aid in understanding allegory
. tells or dramatizes incidents or situations in which characters stand for abstract ideas
. discusses the appropriateness and forcefulness of figurative language and imagery in his own writing and through reading and discussing fiction and poetry
. discusses symbolism as a means of implying and augmenting meanings

LITERATURE

The learner

- discusses and describes themes in literary works read and studied and identifies thematic patterns
- discusses and uses recurrent thematic patterns and sequences of ideas in the treatment of general subjects, such as birth, life, death, love, courage, sorrow, marriage . . . .

The learner

- analyzes authorial attitudes - the author's attitude toward or conception of his subject (tone), his audience (stance), and himself (role)

The learner

- hears, reads, and studies stories and poems which emphasize metaphorical language and patterns of imagery

COMPOSITION

- explores the meanings of satire in a variety of forms - cartoons, caricatures, essays that treat the trivial seriously, stories and poems that treat the serious lightly, etc.
- creates and analyzes satire in a variety of forms
- reads and talks about various kinds of irony

The learner

- maintains consistence in tone and point of view in short narrative and descriptive writing
- assumes such roles as the detached observer, the sympathetic observer, the involved participant in speech and writing
- discusses various kinds of writings, considering tone and point of view as adjuncts of meaning
- begins to write and talk about how vocabulary and syntactic structure affect tone and pace of speech and writing
- discusses essays, stories, dramas, and poems, with emphasis on the fact that a composer has some freedom in the choice of content, form, and development as he shapes his communication for any particular purpose and audience
- explores the relationships among purpose, content, form, and development by using a different form and content to serve essentially the same purpose

The learner

- reads his own and other's writings aloud in a manner that does not distort or obscure meaning
- reads and speaks naturally and expressively without distracting mannerisms
- uses a dictionary and reference materials with increasing independence as problems of usage and spelling arise
- uses end punctuation, commas, and semicolons appropriately in his own writing and follows the conventional use of capital letters

LANGUAGE

The learner

- reads, talks, and writes about cultural, non-biological factors that may influence language performance
- reads, talks, and writes about the role of imitative processes involved in language performance
- reads, talks, and writes about current studies being conducted in language learning
- reads, talks, and writes about the influences of folk etymology, borrowings of words from other languages, lapses (assimilation, dissimilation, contamination, shortening) on meanings of words
- reads, talks, and writes about devices used in propaganda, the role of mass media in propaganda, and their roles in today's society
- studies emotive and referential language and their relation to propaganda
- uses knowledge of the relationship of referent and symbol in making judgments (referent-object referred to; symbol-name of thing)
- reads, talks, and writes about factual and inferential statements (judgments); reports and false reports; logical fallacies, generalizations, assumptions
- uses knowledge of propaganda in argumentation
- reads, talks, and writes about the nature of argumentation and uses induction, deduction, factual statements, inferential statements, logical fallacies, generalizations and assumptions

The learner

- reads, talks, and writes about current English usage

(10-12)

LITERATURE

The learner

- tells and hears stories with the specific kinds of comedy and tragedy, romance and
- reads, discusses, and writes about specif kinds of comedy and tragedy - romantic co (comedy in which the hero usually retreat a romantic world), romantic tragedy (trag in which an innocent hero suffers but is thought to move to some transcendant reali ironic comedy (comedy in which the hero i often a wily trickster who does not refor society; there is a heavy element of sati and the conventional society is ridiculed but unreformed), ironic tragedy (tragedy which the hero is heavily flawed, the her is incapable of significant actions, and bound by fate)
- reads, discusses, and writes about the secondary forms of tragedy and comedy - f situation comedy, comedy of manners, clas tragedy, Elizabethan tragedy, dramatic tr
- reads romances and ironies and discusses specific kinds of romance and irony in te of the central events in the hero's life
- reads, discusses and writes about the rel aspects of romance and irony (e.g., satir burlesque, mock-heroic)
- reads, discusses, and writes about the co porary forms of romance and irony (e.g., western, the spy story, science fiction)
- tells and hears stories of a specific historical period or culture
- reads, writes about, and discusses the wa which one or two narrative patterns recur literature of an historical period (e.g., romance narrative pattern in 18th and 19t century American literature; the tragic n tive pattern in Elizabethan literature; t comic pattern in 18th century English literature; the ironic narrative pattern 20th century literature)

(10-12)

LITERATURE

rner

s and hears stories with the specific
s of comedy and tragedy, romance and irony
s, discusses, and writes about specific
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edy in which the hero usually retreats to
nantic world), romantic tragedy (tragedy
hich an innocent hero suffers but is
ght to move to some transcendant realm),
ic comedy (comedy in which the hero is
n a wily trickster who does not reform
ety; there is a heavy element of satire,
the conventional society is ridiculed
unreformed), ironic tragedy (tragedy in
h the hero is heavily flawed, the hero
ncapable of significant actions, and is
d by fate)
s, discusses, and writes about the
ndary forms of tragedy and comedy - farce,
ation comedy, comedy of manners, classical
edy, Elizabethan tragedy, dramatic tragedy
s romances and ironies and discusses the
ific kinds of romance and irony in terms
he central events in the hero's life
s, discusses and writes about the related
cts of romance and irony (e.g., satire,
esque, mock-heroic)
s, discusses, and writes about the contem-
ry forms of romance and irony (e.g., the
ern, the spy story, science fiction)
s and hears stories of a specific
orical period or culture
s, writes about, and discusses the ways in
h one or two narrative patterns recur in the
rature of an historical period (e.g., the
nce narrative pattern in 18th and 19th
ury American literature; the tragic narra-
pattern in Elizabethan literature; the
pattern in 18th century English
rature; the ironic narrative pattern in
century literature)

COMPOSITION

The learner

- uses pronouns, repetition of words, repetition of ideas, and repetition of syntactic structues as means of augmenting coherence
- discusses and writes about devices - comma, dash, colon, unusual spacing of paragraphs, line grouping in poetry - that indicate the composer's organization of ideas
- uses an outline to test the relevance and completeness of his content and to evaluate the effectiveness of his organization
- discusses the function of the beginning developing, and concluding parts of specific selections - short stories, plays, magazine articles, sermons, lectures, TV documentaries
- formulates a thesis statement as part of the prewriting step in the process of composing even though the statement may not appear in the finished communication

The learner

- prepares a resource paper of five or six paragraphs with an appropriate title, an introductory paragraph that has a thesis sentence limiting the subject and indicating the organization, developing paragraphs that are clearly related to the thesis by thought and by transitional devices, and an ending that is appropriate to the whole
- writes minutes of meeting in good form using appropriate diction
- prepares and presents oral and written reports for various purposes and combinations of purposes
- writes and presents summaries, precis, and critical reviews of reports and articles

The learner

- reads, talks, and writes about cultural influences that bring about conformity in dialects - travel, mobility of population, military service requirements, radio, television . . . .
- reads, talks, and writes about cultural influences that bring about polarity in dialects - new subcultures to create new words and new meanings, natural tendency of dialects to resist conformity, regional differences, geographical boundaries . . . .
- reads, talks, and writes about social characteristics of dialects - sex, age, place of birth, home environment, education, occupation . . . .
- reads, talks, and writes about dialects as varieties of language shared by members of a homogenous speech community
- becomes familiar with investigations being conducted in dialects, particularly in the southeastern part of the United States
- uses methods of dialect study used by workers in research in dialects

- reads, writes about, and discusses the wa in which an author tends to favor one or narrative patterns (e.g., Cooper - romanc Milton - all patterns; Shakespeare - all patterns; Melville - romance and irony; Dickens - comedy and irony; Byron - irony Joyce - all patterns; Twain - comedy and Faulkner - tragedy, comedy, irony; Heming irony; Conrad - romance and irony; Shaw - tragedy and comedy)
- hears, reads, and studies major works of or two authors
- discusses and writes about the different functions of typical characters or the dominance of one over another as features the specific kinds of comedy and tragedy (If a character is unable to reform the c society or escape from it, the comedy is if a character is able to reform the soci the comedy is romantic. If a character i innocent or seems to escape from the worl through death, it is romantic tragedy; if character is heavily flawed and if his de is no release, it is ironic tragedy.)
- discusses and writes about the specific k of romance and irony through a considerat of the central characters in both romance irony (The first phase of romanance and i is concerned with the young hero's succes or unsuccessful initiation; the second ph in both romance and irony, with the matur hero's successful or unsuccessful quest; the third phase of romance and irony is concerned with the older hero's establish or loss of his powers.)
- reads, writes about, and discusses recurr character types in the literature of a sp historical period or culture (e.g., the r adventurer in 19th century American literature; the comic innocent in 18th ce fiction; the romantic warrior in Anglo-Sa literature; the tragic over-reacher in Elizabethan drama)

eads, writes about, and discusses the ways
n which an author tends to favor one or two
arrative patterns (e.g., Cooper - romance;
ilton - all patterns; Shakespeare - all
atterns; Melville - romance and irony;
ickens - comedy and irony; Byron - irony;
oyce - all patterns; Twain - comedy and irony;
aulkner - tragedy, comedy, irony; Hemingway -
rony; Conrad - romance and irony; Shaw -
ragedy and comedy)
ears, reads, and studies major works of one
r two authors
iscusses and writes about the different
unctions of typical characters or the
ominance of one over another as features of
he specific kinds of comedy and tragedy
If a character is unable to reform the comic
ociety or escape from it, the comedy is ironic;
f a character is able to reform the society,
he comedy is romantic. If a character is
nnocent or seems to escape from the world
hrough death, it is romantic tragedy; if the
haracter is heavily flawed and if his death
s no release, it is ironic tragedy.)
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f romance and irony through a consideration
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r loss of his powers.)
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dventurer in 19th century American
iterature; the comic innocent in 18th century
iction; the romantic warrior in Anglo-Saxon
iterature; the tragic over-reacher in
lizabethan drama)

. writes a six or seven paragraph essay on a literary subject with an appropriate title, by preparing an introduction that contains a clear-cut thesis, by utilizing and adequately introducing quotations from the literary selection under consideration and from references, and by preparing an ending that is appropriate to the whole
. expresses his feelings and ideas in imaginative writings in situations that provide audience response
. writes short autobiographical sketches for specific purposes
. writes letters of application
. writes letters that are appropriate to purpose and addressee in tone, diction, and format

The learner

. identifies universal concern, beliefs, and values and sees significance in his own terms of their universality or uniqueness
. discusses real and fictional persons involved in various kinds of conflicts
. discusses various relationships among situation or scene, attributes of the individuals involved, and the nature of the conflict in seeking to understand real and fictional persons
. discusses and writes about how comic, tragic, and ironic effects result from establishing various degrees of congruity or incongruity among situations or scenes, characters, and actions or conflicts
. discusses how in fictional characterizations and events, convincingness, in part at least, depends on what he accepts as probable and consistent in light of his own experiences

LITERATURE

- reads, writes about, and discusses the ways in which an author tends to favor one or two character types (e.g., Marlowe - tragic villains and rebels; Shaw - comic realist heroes; Henry James - ironic characters)

The learner

- relates through discussion and writing the narrative patterns and character types of the specific kinds of comedy and tragedy, romance and irony to the kinds of settings in which they are likely to occur
- discusses and writes about aspects of settings as including the organizing concepts of time, space, causality, probability, and logical and symbolic relationships (romance focuses on the eternal, tragedy on the past, comedy on the future, irony on the present)
- reads, writes about, and discusses the recurrent worlds or settings in the literature of a specific historical period or culture (e.g., the romantic natural world in 19th century literature, the world of a capital city or court in Elizabethan literature, the world of the modern metropolis in contemporary ironic literature; the free, natural society versus the mechanical, urban society of 18th century British comedy)
- reads, writes about, and discusses the recurrent worlds or settings in the major works of one or two authors (e.g., the Mississippi country of Faulkner, the industrial city of Dickens, the sea and the jungle of Conrad, the highlands of Scott, the Wessex of Hardy)

The learner

- produces, reads, and presents plays
- discusses and writes about the relationships of the author, characters performing an action, and the audience in drama
- reads, writes about, and discusses the aspects of the drama of a specific historical period or culture (e.g., classical Greek drama, late 19th century realistic drama, contemporary American drama)

COMPOSITION

The learner

- synthesizes and uses increasingly complex ideas in finding and developing pertinent specifics and in judging the relevance and validity of his data in light of his central idea
- uses ideas and information from a variety of sources and acknowledges sources accurately
- reads and discusses the interrelatedness of situation, characters, and action and notes what happens to the whole when one element is changed significantly
- tests his generalizations and inferences about persons by considering their words, their actions, and situational context

The learner

- uses word derivations to enable him to use words precisely
- uses appropriate vocabulary to express his thoughts and feelings accurately, precisely, and effectively
- uses imagery and figurative language that clarifies his ideas and increases the effectiveness of his communication
- dramatizes certain fables, short stories, or historical incidents, preserving the implicit satire or irony of various kinds - simple verbal irony, dramatic irony, irony of situation

The learner

- chooses a role appropriate to purpose, audience, and occasion, sometimes assuming a role quite different from his natural one to achieve a specific purpose
- uses discrimination in choice and development of content for specific audiences, purposes, and occasions

LITERATURE

- hears, reads, and studies plays of a specific historical period or culture
- reads, writes about, and discusses the major works of one or two important dramatists

The learner

- discusses, writes about, and creates the elements of narrative poetry and fiction (causality in plot; foreshadowing, flashback, and other devices for manipulation of time and space; point of view)
- discusses the fact that in narrative poetry both the author and the audience are present at the narration of the work; that in narrative fiction the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience
- reads, writes about, and discusses the major works of one or two important short story writers, novelists, or narrative poets
- hears, reads, and studies works of one or two important authors
- hears, reads, and discusses stories of a specific historical period or culture
- reads, writes about, and discusses the historical development of narrative poetry and fiction of a culture
- composes narrative poetry and fiction

The learner

- hears, reads, and composes lyric poetry
- discusses the fact that in lyric poetry the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience
- reads, writes about, and discusses the historical development of the lyric poetry of a culture
- reads, writes about, and discusses the major works of one or two important lyric poets

COMPOSITION

- recognizes that unique appropriateness of form and content to purpose augments meaning in essays, short stories, poems, plays, that have a common theme
- chooses a role and points of view for specific effects - laconic/effusive; reflective/dramatic; slangy and low-key/ intellectual and earnest, etc.
- uses tone and point of view to increase the effectiveness of communication - reflective/ dramatic; detached/involved; sympathetically critical/satirically critical . . . .
- uses vocabulary and syntactic structure to achieve specific effects

The learner

- uses dictionaries, handbooks, and other references as needed to answer questions about spelling, punctuation, capitalization, and format
- prepares written work in a form appropriate to purpose, content, audience and occasion
- uses generalizations about spelling, punctuation, capitalization, and format to answer his questions when references are not available
- discriminates when evaluating deviant spellings, usage, punctuation, capitalization, and format

LITERATURE

The learner

- discusses and describes themes in literary works studied
- discusses and writes about recurrent thematic patterns and sequences of ideas associated with the narrative patterns of comedy and tragedy (e.g., those in conventional lyric poems celebrating nature, spring, love, and poems like the elegy which have image patterns suggesting moods similar to those in tragedy)
- discusses and writes about recurrent thematic patterns and sequences of ideas associated with the narrative patterns of romance and irony (e.g., those in poems like the religious ode and vision poem or those in poems like the ironic epigram or satire)
- reads, writes about, and discusses recurrent thematic patterns or sequences of ideas associated with the literature of an historical period or culture
- reads, writes about, and discusses recurrent thematic patterns or sequences of ideas associated with the major works of one or two important writers

The learner

- discusses recurrent authorial attitudes associated with the narrative patterns of comedy and tragedy, romance and irony
- reads, writes about and discusses recurrent attitudes associated with the literature of a historical period or culture
- reads, writes about, and discusses recurrent attitudes associated with the major works of one or two important authors

The learner

- reads, writes about, and discusses recurrent metaphors and patterns of imagery in the literature of a historical period or culture
- discusses recurrent patterns of imagery associated with the narrative patterns of comedy and tragedy, romance and irony
- reads, writes about, and discusses recurrent metaphors and patterns of imagery in major works of one or two important authors

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